



THE story of special interest to music lovers is the coming of Harold Bauer the last of the month. The date for the concert is the 25th, and the Congregational church has been secured. The Bauer recital has been a success that there can be no doubt of the enthusiastic reception awaiting any further effort in the part of the Philharmonic Chamber Society. A special ticket is to be used for the Bauer event for students of 15 years and under, and it is supposed that a large number of piano pupils will embrace the opportunity to hear this, the greatest of American pianists. A Los Angeles paper says of him:

"The story of Harold Bauer's career is a simple tale of indefatigable and sedulous work. He was born in England in 1873; his father was German by birth, his mother English. As a child he showed musical instinct and began study as a violinist. He played in public when he was 9 years old. Although he had studied the piano, he did not dream of a career as a piano virtuoso until Paderewski heard him and urged him to devote himself exclusively to the piano. It was in 1892 that Mr. Bauer went to Paris to study with Paderewski. No doubt the latter was of assistance to him, but Bauer in a great measure is self-taught. A man of sensitive, receptive, analytical mind, of liberal knowledge and shrewd reflection, he worked out his own salvation. In 1893 he made his debut as a pianist in Paris, and for the next eight years he has called that city his home, but he has traveled extensively and given concerts in Germany, Spain, The Netherlands, Austria, Russia and Sweden. His first appearance in America was at Boston, Dec. 1, 1900, when he played with the Symphony orchestra, Brahms's concerto in D minor."

One of the most encouraging signs in the musical line is the tendency to give more in the way of informal musical events, such as were planned by a number of the leading singers a year or so ago. One of these affairs was that given Friday afternoon at the rooms of Mr. and Mrs. Witzell in the Templeton. The event was quite unique in that the programme was furnished almost entirely by the men, and an appreciative audience of the talented women of the city listened. One of the rare treats was the "Frig number," played by Mr. Weihe and Mr. Shepherd, as fine an example of classic music as could be heard anywhere. Mr. Claude Nettleton gave "The Song of the Nightingale," by Sarasate, and Gounod's "Serenade." Miss Mary Olive Gray played "Love's Dream," by Liszt, and a cradle song by Berlioz. The only vocal numbers were by Miss Agatha Berkhof, who gave in her fine rich contralto "Ich Grolle Nicht," by Schumann, "Tad and Das Madchen," by Schubert, and "Obstinat," by Pontell.

The Euterpe quartette is to furnish the vocal music at the Grand concert tonight. The young ladies composing the quartette are all favorites, and their work as a group is excellent. The programme is as follows:

Grand march, "Eleven O'clock," Hall
Duet for cornets, "Alliance," Rollinson
March, "Lullaby and Lullaby," Rollinson
"Apricot," "Flower Song," Rollinson
Grand selection from "Il Trovatore," Verdi
(With anvil chorus)
Euterpe Ladies' quartette, "Minnelied," Bauer
Misses Larson, Harley, Clayton and Rogers
Grand selection, "National Airs of All Nations," Rollinson
Popular selection, "The Serenade," Victor Herbert
Euterpe Ladies' quartette, "Lullaby," Mozart
Cornet solo, "The Sweetest Story," Rollinson
Ever told, "The Sweetest Story," Rollinson
Mr. Field
Grand overture, "Maximilian Robespierre," Liotto

A new song, "True Love's Kiss," by Mrs. Elsie O'Brien of Eureka, is just published and shows considerable talent. Mrs. O'Brien has studied music in several of the large eastern centers, having spent a year at the Chicago Academy of Music. She has in preparation another song, which will be published shortly. She has been assisted in rearranging her work by J. W. Dodge.

Miss Agatha Berkhof has received a letter from Madame Anella M. Fox of Chicago, in which she speaks in terms of the highest praise of Mrs. Lizette Thomas Edwards, who is her pupil during the present year. Unfortunately, Mrs. Edwards will return next month, instead of finishing the year, as she intended, but Madame Fox says: "She will make a strong impression on her return, and she has done excellent work."

Mrs. Graham F. Putnam gave a very enjoyable recital last Monday evening at her home, about a dozen pupils taking part.



A group of the little people of the Junior choir of St. Mary's cathedral who will take part in the St. Patrick's day programme next Thursday evening at the Salt Lake theatre. Besides the children, numbering about 150, some of the best soloists of the city will assist, including Miss Lottie Owen, Mrs. Martha Royle King, Mrs. Edward McGurkin, Professor Pederson, Arthur Pederson, Mr. Charles Kent, Mr. J. D. Sullivan, Barnadine and Thomas Feeney will do some fancy dancing. The affair is under the direction of Miss Nora Gleason.

ing part. Besides the fine instrumental programme, the guests enjoyed some excellent vocal numbers by Mrs. Lulu S. Mayne.

Mrs. Martha Royle King has taken a new studio at room 254, Commercial club building, which will shortly be opened for her pupils. It is her plan to give a series of informal recitals later.

The offertory solo at the First Methodist church this evening will be sung by Mrs. Lulu S. Mayne. The soloist at the morning service is Miss Edith Edmonds, a pupil of Mrs. Stanley Price.

Mrs. Graham F. Putnam will give a recital next Thursday evening at the home of Mr. and Mrs. Frank Godbe for Miss Tessie Godbe. She will be assisted with some vocal selections by Miss Edith Godbe, a pupil of Mrs. Martha Royle King.

Miss Esther T. Allen and Miss Agatha Berkhof will go to Pocatello during Easter week to furnish the music for an afternoon musicale to be given by Mrs. J. C. Weeter at her home.

Miss Olive Jennings has moved her studio to 424 East Second street at the home of Mrs. Graham F. Putnam.

J. D. Sullivan will sing "O Salutaris," by Burdese, at St. Mary's cathedral this morning at the regular service.

Brahms earned in his lifetime the reputation of being a very disagreeable sort of a man. He was dearly beloved by the members of his club, which he met nightly in a little Viennese "hotel" where he was a jolly and companionable man, but at home he abhorred the visits of curious people and he was not always amiable towards these. His favorite pupil—if he can be called such, for Brahms never taught in the accepted sense—Professor Jenner, has told of some of the circumstances attendant on Brahms's mode of living. "Brahms occupied three rooms in the upper story of No. 4 Karlsgrasse. One entered first into his bedroom—a frequent arrangement in Vienna. I often lived so that I had to pass through the chamber of the master in order to reach my own room. If it doesn't bother the gentleman it doesn't bother us," he always said. Over his bed hung an engraving of J. S. Bach. Through a glass door one entered into a simply furnished living room in which there was a grand piano and a desk. Over the latter hung the well-known medallion portrait of Robert Clara Schumann, with a flattering autographic dedication from Schumann to Brahms. To one side was the library in which there was an upright desk. The windows of the last two rooms were always closed, but the windows of the bedroom which opened on a court were kept open. Brahms's usual costume consisted of trousers, a woolen shirt and slippers. He wore spectacles in the house but on the street he used a pince-nez. As every one knew that Brahms never left his rooms before noon we were frequently disturbed by his passing. As soon as he would see from the piano through the curtained glass door the approach of a visitor Brahms, with long strides, would flee into the library, where he sat at his desk, and he would give the signal, the instruction whether he was to

to carry the human voice. My invention merely follows out this line of thought. I believe 'messages from Mars' will soon be a reality. "A tone produced from a light ray falling on a polished steel plate is inaudible, however, unless the plate is inserted into a specially furnished living room in which there was a grand piano and a desk. Over the latter hung the well-known medallion portrait of Robert Clara Schumann, with a flattering autographic dedication from Schumann to Brahms. To one side was the library in which there was an upright desk. The windows of the last two rooms were always closed, but the windows of the bedroom which opened on a court were kept open. Brahms's usual costume consisted of trousers, a woolen shirt and slippers. He wore spectacles in the house but on the street he used a pince-nez. As every one knew that Brahms never left his rooms before noon we were frequently disturbed by his passing. As soon as he would see from the piano through the curtained glass door the approach of a visitor Brahms, with long strides, would flee into the library, where he sat at his desk, and he would give the signal, the instruction whether he was to

THE STARS TO SING FOR US.

New York—Music from the stars! Captured melodies from the planets! Professor C. Albertson, an electrical engineer whose invention of the so-called "magnet train" created a sensation in scientific circles a few months ago, has invented an instrument which he believes is the key-note of ultimate communication between the planets.

Light rays are the media for bringing communications with the stars into Professor Albertson's hands. From the new invention the music and original melodies and harmonies of the stars may be extracted as well as other sounds no mortal ever heard before. Light rays from the sun, moon, or from the stars are visible in space may be so utilized as to play the music of mortal composers in a few weeks. Professor Albertson says he will have his experiments brought to such a degree of perfection that he will give a midnight concert at his home for scientists and the press.

It Follows Bell Invention.

"It is a scientific fact," said Professor Albertson today, "that a light ray falling upon the surface of a small polished steel plate, for example, will produce a tone. Graham Bell long ago demonstrated that a light ray may be used as a conductor

to carry the human voice. My invention merely follows out this line of thought. I believe 'messages from Mars' will soon be a reality. "A tone produced from a light ray falling on a polished steel plate is inaudible, however, unless the plate is inserted into a specially furnished living room in which there was a grand piano and a desk. Over the latter hung the well-known medallion portrait of Robert Clara Schumann, with a flattering autographic dedication from Schumann to Brahms. To one side was the library in which there was an upright desk. The windows of the last two rooms were always closed, but the windows of the bedroom which opened on a court were kept open. Brahms's usual costume consisted of trousers, a woolen shirt and slippers. He wore spectacles in the house but on the street he used a pince-nez. As every one knew that Brahms never left his rooms before noon we were frequently disturbed by his passing. As soon as he would see from the piano through the curtained glass door the approach of a visitor Brahms, with long strides, would flee into the library, where he sat at his desk, and he would give the signal, the instruction whether he was to

A Revolving Disc and Lens. "In front of the cylinder is a revolving disc which is so perforated that a light ray will be thrown in different directions when passing through small holes. There is a prism fixed behind a revolving disc and a tube containing a lens which may be directed toward any star." Professor Albertson says that in using the instrument he places it upon a soft foundation of dark cloth that will exclude all kinds of light. The tube, carapace only remains exposed. An interesting point in the invention is that the perforations of the disc may correspond to any musical composition or note. Instead of

an ordinary light ray the seven component colors of light are used. As the disk revolves on various notes cut from spectrum and lead the colors of light enter the openings of the various cylinders, striking at an angle. The internal polished walls of the cylinders are coated with certain chemical substances which render them sensitive to the touch of light. Any piece of music may be perforated on a disk and at the first experiment Professor Albertson's study succeeded in making light rays from Areturus play an air from "Faust."

It Sings Different Songs. Professor Albertson believes his discovery in stellar communication is in embryo. "Sounds and music transmitted from various planets tell different stories," he said. "For instance, when an instrument is aimed at Areturus sounds of contrast are heard at first. It sounded to me like an ear-splitting hurricane, then like a roar of a thousand Niagara's, then soothing like melodious, low whispering and exquisite singing. One would naturally believe the more powerful a light ray the better the musical result, but this is not so. A far away fixed star is the one that produces the sweetest tones. This I believe to be due to the noninterference of reflected light from the invisible planets revolving about the sun."

mann-Heink will send her abroad to take a course in singing under noted teachers.

When the Italian impresario with the street piano grinds out the rattling, changing, crashing strains of "Havahah," just remember that so far in the history of that much maligned burst of melody 400,000 individuals have purchased copies of the piece. When the impresario turns another thumb screw in his diabolical rack of ear-splitting torture and liberates the throbbing melody of "In the Good Old Summer Time," it may soften your grief to know that 250,000 copies of the piece have been disposed of to an eager public.

These figures indicate the commercial value of music in the United States.

CALVE TO GET \$100,000 TO RETURN.

New York—"It's \$100,000 that I get for coming back to America next year," said Mme. Calve yesterday. She added that she had just signed a contract with Marcus Mayer to sing in fifty concerts in America, Mexico and Cuba.

"The contract," said Calve, "says I am to be granted fifty concerts, that I am to sing in at least one concert each month, and twelve if I feel like it. The company and artists I leave to Mr. Mayer to select. I feel very much pleased. I like America and I like to sing here. I also like to sing in operas that suit me. I do not like to be driven. I like to be given in."

The first concert will be given in New York Nov. 10 next. It will be in

mentioned by the long list of song writing teams have realized anywhere from \$5,000 to \$20,000.

Songs are sold to jobbers and retailers by the publishers at anywhere from 7 to 15 cents each. Of this the author gets anywhere from 4 to 7 cents, according to his standing, and the publisher has for the future work he may do.

An author drawing 4 cents on each of 200,000 copies would have \$8,000 to spend. If he scored such a success as "After the Ball" or "On the Banks of the Wabash," he would have between \$16,000 and \$20,000.

Various shifts of authors nowadays. For Operas, Farces, Pantomimes, and Plays. Some scour each alley of the town for wit. Begging from door to door the old bit. Plunge in each cellar, tumble every stair. And scold, like tailors, to each house of call. And serve their dish of scraps before the town. Boldly invite you to their plumed store. Grunt you then, wonder you can eat no more.

—Richard Cumberland.

These are big returns for little work. When one contrasts the returns here mentioned with the work done it seems enormously out of proportion. No author works long over a real song. He may spend considerable time tinkering and trifling with one thing and another, but the real melodies and the real composition which take hold upon the popular fancy are of short labor, so far as the work of producing them is concerned.

Paul Barnes states that he composed "Dolly Gray" in not more than three hours. Jones and Scharitz own it, having composed "Bedelia" in one day. Compared to literary effort, these profits are enormous. A book such as "Kim," on which Kipling spent all of a year of labor, and, perhaps, much more than a year of thought and study, netted him—let us say \$10,000. The book sold less than 50,000 copies, and Kipling

Next in point of popularity was "On the Banks of the Wabash," composed by Paul Dresser. It sold to the extent of 500,000 copies. Dresser also wrote "Just Tell Them That You Say Me," and 500,000 copies were disposed of before the public was sat. No one sings either of them now.

"Bedelia," a song which has been up-ternitantly resisted and opened for the last three or four months, was recently valued by one music publishing company, which sold to another, at \$20,000. Already 400,000 copies of it have been sold.

Still another composition now popular in the west, "An intermezzo march two-step," "The Gondolier," was sold for \$5,000 in cash.

"Hawatha," the reigning success of last summer, was purchased by one house from another, after it had been published but six months, for \$5,000 and "Asleep in the Deep," a popular bass solo, brought its author and composer, H. W. Petrie, \$5,000 in a lump. It has sold to the extent of 200,000 copies. These things coming so near together—all within a year—are calculated to cause the author of more serious, and what is always intended to be "great" literature to sit up and look about him in amazement.

Howitz and Bowers, two western young men who had previous experience in this field, combined and wrote "Always" and "Because," two large sellers of their day. Ford and Bratton, another so-called song writing "team," entered the lists and scored successes with "Only Me" and "Sue."

After them came Braisted and Carter, authors of "The Girl I Loved in Tennessee" and "She Was Brod in Old Kentucky." Von Tilzer and Lamb, who wrote "The Bird in a Gilded Cage" and "Down on the Farm," George Evans and Ben Shields, two vaudeville artists, who scored with "In the Good Old Summer Time" and "The Sweetest Flower that Grows in Tennessee," and Helen and Heif, whose "How Would You Like to Be the Man?" was a large source of profit to them.

Others followed until it seemed as if the opportunity for scoring a great song success was really open to all. Competition such as any one of those

a New York theatre and not Carnegie hall, as the concerts will include one act of opera in costume and with appropriate stage settings. The theatre has not been selected.

"Calve will sing for about a week in this city," said Mayer; "then we will go on the road. The tour will include every large city in the country, including those on the Pacific coast. We will go to Seattle, San Francisco and Los Angeles. Of course we will go to New Orleans, from where we will then go into Mexico and give concerts in about six other cities there, besides the City of Mexico. We will also go to Havana with Calve as Carmen. It will be a musical epoch for them."

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GRAND ST. PATRICK'S DAY CONCERT
AT THE
Salt Lake Theatre,
THUR DAY, March 17th,
BENEFIT OF
Kearns St. Ann's Orphanage.
Parquet and Dress Circle, 31.
Programme begins at 8 p. m.

GRAND THEATRE
JONES & HAMMER, Mgrs.
PRICES: Night, 50c, 1.00, 1.50, 2.00.
Matinee, 25c.
MONDAY AND TUESDAY, MARCH 13 and 14,
Special Matinee Tuesday at 3.
HENRY B. MARKS PRESENTS
MR. WILLARD NEWELL
In the Modern Drama,
THE BRAND OF CAIN
SEATS NOW ON SALE.

Two Nights
GRAND THEATRE
JONES & HAMMER, Mgrs.
Wednesday and Thurs. March 16 & 17
MRS. FISKE
IN PAUL HEYSE'S
DRAMA
MARY OF MAGDALA
SEATS NOW ON SALE. Prices, 50c, \$1.00, \$1.50, \$2.00.

Salt Lake Theatre
GEORGE D. PYPER, MANAGER.
Friday and Saturday, March 18th and 19th
Matinee Saturday.
Special Engagement
Mary Mannering
(Management Frank McKee.)
In a New Modern Comedy by Leo Dietrichstein, entitled
Harriet's Honeymoon
PRICES: Night—\$2.00, \$1.50, \$1.00, 75c, 50c, 25c.
Matinee—\$1.50, \$1.00, 75c, 50c, 25c.
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SALT LAKE THEATRE
GEO. D. PYPER
MANAGER.
CURTAIN 8.15
Monday, Tuesday, Wednesday,
WEDNESDAY MATINEE AT 3.
WAGENHAUS & KEMPER PRESENT
BLANCHE WALSH
In the dramatic sensation of New York, London and Paris.
Tolstol's marvelously moving story dramatized and adapted by Battile & Morton.
RESURRECTION
Original Cast and Production.
Engagement must positively end Wednesday evening. Prices 50c to \$1.50. Matinee 25c to \$1.
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